

HIGH SCHOOL
GIRLS HAPPY.

Thank Evening World
for Providing New
Teachers.

IS ROOM FOR ALL NOW.

Fifteen New Classes to Start
To-Morrow to Accommodate
1,000 Pupils.

A bevy of happy and bright-faced girls enlivened The Evening World office this morning. They came to thank the Evening World for providing fifteen new teachers and plenty of accommodations for all in the high schools of the city.

"We want to thank The Evening World," said the bright girl who was spokesman, "for urging the question for us so ably. We feared we were to be shut out and we think now we would have been if The Evening World had not taken the matter up."

"Hurrah for The Evening World!" cried a dimpled miss, when the speaker had finished, and the sanctum rang with musical huzzahs.

The fifteen new classes will be started to-morrow, taught by The Evening World's fifteen new teachers and capable of accommodating from 800 to 1,000 additional pupils. Supt. Jasper said today.

Through The Evening World and by personal message I have asked the principals to send the qualified children to the schools and annexes in their respective districts by 1:30 P. M. Wednesday. The teachers have been notified and will be ready for duty on Wednesday.

That is pleasant reading for the girls and boys who were lamenting the cutting off of their educational privileges twenty-four hours ago. There was something pitiful in their appeals to this paper, and The Evening World took the matter up without delay.

The slow and cumbersome machinery that moves the Board of Education was started with a new vim and as a result hundreds more of young people will troop gleefully into their new quarters to-morrow.

And they all thank The Evening World for it.

THE TEACHER'S STORY.

(Editorial in The World To-Day.) It would be hard to imagine a more pathetic and painful story than the one told in The Evening World of yesterday by Miss Mary Beale, who has been for twenty-one years a teacher in Public School 29 at Castleton, S. I., where she holds the position of assistant principal. For four months she has had to live without getting a dollar of the pay she has earned and which the city owes her. The tradesmen have not un-naturally, grown tired of further extension of credit, and she has had to face the winter without fuel, provisions or clothing for herself or her venerable mother, who depends upon her for support.

Could anything be more heartrending? Could anything be more disgraceful? The case of Miss Beale is no worse than that of hundreds of others, equally deserving and equally without redress for the robbery of which they are the victims.

Their sad condition is one of the results of that conspiracy which has made the borough of Richmond a perdition for the poor, and while Miss Beale and her fellow-teachers shiver and suffer and starve, the Greater New York, with their salaries still in its treasury, proudly points to a forty-million-dollar pay-roll and a seven-million-dollar pay-roll increase in a single year.

WON'T SEE VICTIM DIE.

Public Prosecutor Refuses to Witness Death of Murderer Whom He Tried.

After doing all he could to have James K. Brown hanged, Prosecutor James A. Egan, of Jersey City, refuses to accept the Sheriff's invitation to see the murderer die.

"I did my duty," says the Prosecutor, "let others see him die."

Big Help Demand!

991 Paid Help
Wants in
To-Day's
World.

BUT
379 Paid Help
Wants in
The Thirteen Other N. Y. Papers Combined.

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|---------------|----|----------------|----|
| ARTIFICIAL | 1 | HOUSEWORK | 10 |
| COLLECTORS | 2 | IMPROVISED | 11 |
| FLOWERS | 3 | JANITRESS | 12 |
| AGENTS | 4 | JANITORS | 13 |
| BENDER | 5 | KITCHENWORK | 14 |
| BONNAY | 6 | LADIES TAILORS | 15 |
| BOOKBINDERS | 7 | MILLINERY | 16 |
| BAKERS | 8 | MACHINISTS | 17 |
| BARTENDERS | 9 | MILLINERS | 18 |
| BOOKKEEPERS | 10 | NEWSPAPERS | 19 |
| BOYS | 11 | OPERATORS | 20 |
| BUTCHERS | 12 | OFFICE BOYS | 21 |
| CHAMBERMAIDS | 13 | PREPARERS | 22 |
| COOKS | 14 | PRINTERS | 23 |
| CARRIERS | 15 | PHOTOGRAPHERS | 24 |
| CUNYANERS | 16 | STATIONERS | 25 |
| COLLECTORS | 17 | STRAW HATERS | 26 |
| COMPOSERS | 18 | TAILORS | 27 |
| CUTTERS | 19 | WAITERS | 28 |
| DESKMEN | 20 | WASHMEN | 29 |
| DRIVERS | 21 | WASHMEN | 30 |
| ENGINEERS | 22 | WASHMEN | 31 |
| HERALD BOYS | 23 | WASHMEN | 32 |
| EMPLOYMENT | 24 | WASHMEN | 33 |
| AGENTS | 25 | WASHMEN | 34 |
| PIENERS | 26 | WASHMEN | 35 |
| PERFORMERS | 27 | WASHMEN | 36 |
| SECRETARIES | 28 | WASHMEN | 37 |
| GIRLS | 29 | WASHMEN | 38 |
| GORDON PETERS | 30 | WASHMEN | 39 |
| SHOET CLERKS | 31 | WASHMEN | 40 |
| TOTAL | 32 | WASHMEN | 41 |
| SECRETARIES | 33 | WASHMEN | 42 |

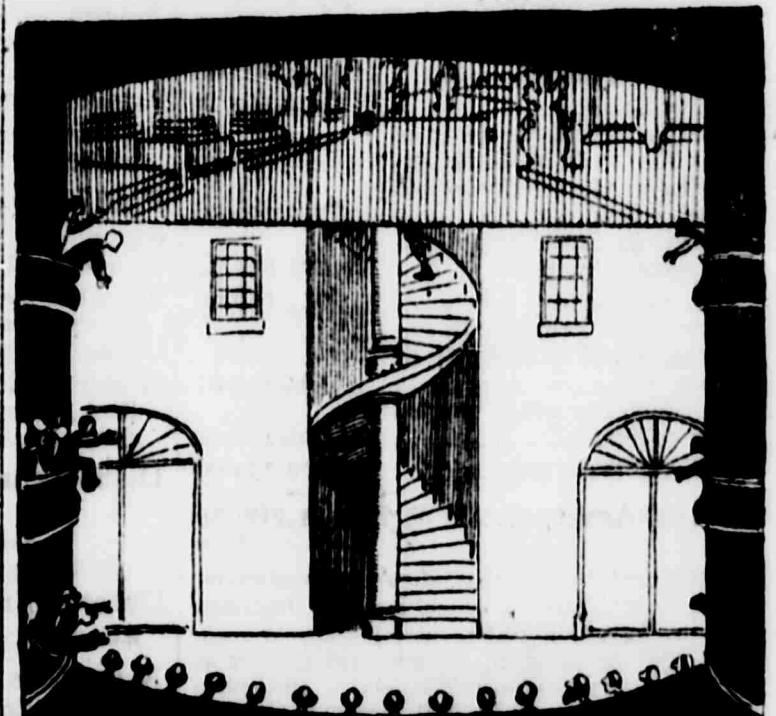
SAPHO IS A BOLD PLAY,
BUT IS VERY WELL ACTED.

This scene occurred in the lobby of Wallack's—The Long Shirt and the How-Longed Man (singing Down the Centre Aisle).

Miss Olga Nethersole
Seen in an Immoral
Creation, and It Made
a Sensation.

"The Ambassador" at
Daly's Is a Caricature
of Society—"When We
Were Twenty-One"
Amusing and "Coralie
& Co." Bright.

After due reflection I have reached
two conclusions—first, that "Sapho"—one
"n." If you please is not so warm as to
necessitate the wearing of asbestos



Last Scene of the First Act—The Spiral Staircase. This Received Six
Curtain Calls, but No Response.



"Get the Book of the Play!"

garments; and, second, that all persons
contemplating witnessing this joint ef-
fort of Alphonse Daudet and William
Clive Fitch would do well to bring along
their dinner-pails. "Sapho," as depicted
by Miss Olga Nethersole at Wallack's
last night, is merely tepid—not terri-
ble. Although Fire Chief Croker remained
at his headquarters during the evening,
the warmth of the production might cause
the destruction of valuable Broadway
property; and while Police Chief Dwyer
was at the Astoria thinking he might
be called upon to save the public morals,
neither official was disturbed.

Of course, it won't do to say that the
Fitch version of the French novel is one
of those cheap little affairs such as
Major Pond loves to send flitting over
a live-on circuit for the edification of
the young ladies composing the Dorcas
Society of the First Baptist Church,
but New York has seen many a play
which could give it cards and spades for
naughtiness, and win in two hands. It
is no worse than "Zaza"; it doesn't
startle one as much as "Camille"; it
believed drama of the students of higher
culture, "Sapho" is quite as awful, in
fact, I can see no reason why "Sapho"
should not go thundering down the stage
simply and purely as a clever, well-
constructed play, excellently acted,
and having for its theme a story as old
as civilization, which has been sung
in literature for ages—the love of a woman
with a past who really wants to be nice,
but the man won't let her.

Mind, I'm not going to counsel the
President of Barnard College to form a
matinee class and take the girls to Wal-
lack's. Neither am I going to advise
boarding-school girls to read "Don Juan,"
but as I looked over last night's
audience I instantly reached the con-
clusion that "Sapho" was not going to
change the mode of life or jeopardize
the soul of any one in that vast throng.
Really, the only thing that would be
apt to cause a girl to wish she had
stayed at home playing parlor with
grandmother was Miss Nethersole's
costumes. Of course, there was the
spiral staircase—what of that later. The
costumes were what caused a few faces
to blanch. There was a lady seated near
me, accompanied by a staunch dancer girl,
manufacturer. It was apparent he clow-
lowed that avocation because he wore
four diamonds in his shirt. During the
second act she leaned over to her con-
sistor and remarked in a half-frightened wis-
dom:

"Bennie, so help me, she don't wear
skirts, she's only got tight under-
wear."

The lady was evidently correct in her
peculiar. The absence of undergarments
gave Miss Nethersole an unmistakably
sinuous and serpentine appearance, and
enabled her to cling to Jean like a bod-
conductor to a saucy dancer girl.
Whether or not an absence of multi-
tudinous lingerie is considered good
form or not in exclusive circles, it cer-
tainly gave unlimited joy to the first
row.

The spiral staircase was the most dar-
ing scene of the play. It was quite novel
and refreshing. New York has suffered
too long from tedious beds and sticking
media, and the wrong legs to the right
leg.

Stop the Cough
and Works off the Cold.

Lozenges—Quinine Tablets are sold in
each box. See the box for full directions.



After the Fall, Jean Carrying
Sapho Up Three Flights of Stairs.

"WHEN WE WERE 21."

Nat Goodwin and Maxine Elliott
Score in the New Play at the
Knickerbocker.

A new and pretty play by Henry
V. Remond, "When We Were Twenty-
one," was produced at the Knickerbocker
last night, by Nat Goodwin.
Maxine Elliott and a strong company. It
is the story of a young man who can
draw long, wholesome breaths in plenty.
Only one scene in four even suggests
sardonicism. That is London supper
club, with paint, powder, champagne,
decadent, very few epigrams (thank
goodness), and a climax in which good
old Dick (that's Goodwin) is disowned
by the dear boy (the "Imp," Harry
Goodwin), whom he and the other
cronies have reared almost from in-
fancy. The boy is twenty-one, don't
you see, and thinks he loves one of the
saturnine women, and Dick tries to save
him.

Mr. Goodwin's part is written to fit
him and does so. It has no surprises,
but plenty of excellences. But Mrs.
Elliott, who plays the heroine, is a
lover, and revealing new graces in
comedy and the play of a tender woman.
Harry Goodwin is a fine young "Imp."
He has never done better work and he
doesn't this time mark his part by wear-
ing mistletoe. Neil O'Brien, Frank
O'Connor, Clarence Handysides, James
Lee Finney, Yeobell Haskins and Estelle
Mortimer are other players especially
worthy of notice, and a cast contain-
ing twenty-seven names.

After the fall, Jean Carrying
Sapho Up Three Flights of Stairs.

action. Mrs. Graves looked pretty,
Altogether "Sapho" isn't going to hurt
any one who is old enough to go out
after sundown, and it's going to enjoy a
long run.

WILLIAM RAYMOND HILL.

EGOTISM BY WHOLESALE.

"The Ambassador" Parades Selfish-
ness, but is Nevertheless
Decidedly Amusing.

What a wholesale set of egotisms
there are in "The Ambassadors," pro-
duced at Daly's Theatre last night.
Everybody save the heroine is so wrap-
ped up in himself or herself that they
have absolutely no thought for any
body.

There's Lady Beauverre, for instance.
She's young, pretty and a widow. Her
stepson has engaged himself to marry
a penniless girl. Miladi objects, prin-
cipally because she fears to become a
grandmother. Her society friends call
to offer sarcastic congratulations and
to offer thanks that they are not so
embarrassingly situated. Lord St. Or-
by, a mutual friend, "trims" with the
versatility of a politician and lets every
body know that he is so different from
other men.

Finally, there is the young step-
brother, who commits forgery to pay
a gambling debt. The heiress of the
house does not appeal to him, but he
wants to save his miserable skin at the
expense of the heroine, who is
to get back the forged paper for him.
She seriously compromises herself in
order to do so, but the young scamp is
merely thankful that he is out of the
scrape.

Edward J. Morgan forsakes the toga of
Ben Hur for the conventional evening
dress, and pessimistic airs of a Berlin
attache, who contemplated himself as a
heroic sacrifice in the defense of mat-
rimony. Miladi Beauverre was magnificent
in the youthful stepmother over-
dressed in a grocery store, but when he
gloried in the person of dainty Mary
Manning.

THE STROLLER.

"CORALIE & CO."

A New French Farce Produced at
the Madison Square
Theatre.

Talk about "The Girl from Maxim's"
and other tickle-me and racy things in
the French farce line that have been
seen in New York lately, none of them
can hold a candle to "Coralie & Co.,
Dreamers," which was produced at
the Madison Square Theatre last night.
The play is a comedy of the most
deceitful and deceiving husbands and
wives fairly jostled each other all
through the play, and the scenes are
acted in the dreamlike sleep, with its
magic walls and disappearing alcoves
and vanishing couches, suggested for
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